

Arangelo Casciaro

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1982



Stangelo Casieri



First Edition

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Title Page and Heading Motif

Limestone Relief (1950's)

Science Building
Holy Cross College
Worcester, Massachusetts



ARCANGELO CASCIERI

Teacher ★ Sculptor ★ Architect
Poet ★ Philosopher

Published on his Eightieth Birthday
by the Boston Architectural Center

February 22nd., 1982

Edited and Designed by Eve Valentine

Il presente passaporto consta di venti pagine

N. del Passaporto

898

N. del Registro corrispondente

3



IN NOME DI SUA MAESTÀ

VITTORIO EMANUELE III

PER GRAZIA DI DIO E PER VOLONTÀ DELLA NAZIONE

RE D'ITALIA

Passaporto

rilasciato a

Erubene
Mario

figlio di

fu Davide Ottavio

e di

Giammautonio Domenico

nato a

Civitaquana

il

12 febbraio 1868

residente a

Civitaquana

in provincia di

Verano

di condizione

conservato



An Italian Boy, 1902–1916

Arcangelo Cascieri was born February 22, 1902, in Pescara Province, Italy, at Civitaquana, “The City of Waters”, a little town situated among the foothills which separate the eastern slopes of the mountains of central Italy from the Adriatic coast.

Arcangelo’s parents, Corrado and Maria (Trabucco) were married unusually late in life. Their first child, Arcangelo, called “Arca” by Maria, was born ten days after his mother’s 34th. birthday and when his father was nearing 40 years of age. Corrado, a cabinet maker by trade, was also schooled and able to send wireless messages for the people of his town. He had set up his household and his shop near to the “jewel-like” 10th. century Church of Civitaquana. In that house Arcangelo was born, and in that church he was baptized; both the house and the church still stand today. Outside of town belonging to the Cascieri house were several acres of farm land which every year produced olives for the market, hay for the cattle and vegetables for the home.

In common with most 19th. century Italian women, Maria Cascieri had received no formal education; she was thoroughly skilled in the arts of homemaking. In addition to keeping house for her husband and caring for her child, Maria spun threads and wove cloth which she made into furnishings and clothes. A superb cook who prepared her own bread and pasta, Maria’s family was well fed as were the migrant hired hands who worked on the farm.

When Arcangelo was almost three, a baby brother, Tito, was born. Soon, Corrado, lured by the legends of easy money to be made in America, began to talk of leaving Italy in order to return a wealthy man. In 1906, he left Maria with her two sons in Civitaquana and sailed for America, never to return. He arrived with no passport and settled in Boston’s North End community.

Italian Passport (1907)

issued to Maria Cascieri for herself
and her two children, Arcangelo
and Tito

Connotati del Titolare del Passaporto

Statura m. *1.60*
 Età *39*
 Fronte *giusto*
 Occhi *castani*
 Naso *aguzzino*
 Bocca *largo*
 Capelli *brizzolati*
 Barba *—*
 Bassi *—*
 Colorito *rosso*
 Corporatura *giusto*
 Segui particolari *non sotto la firma*
ma destra del capo. e
ma braccio destro
 FIRMA DEL TITOLARE

Il presente passaporto è rilasciato per ⁽¹⁾

Boston Mass

ed è valido ⁽²⁾ per anni *tre*

⁽³⁾ *Gratificanorma Articolo*
6. com. h. R. Decreto

21 Gennaio 1901

Perme 7 ottobre 1902

Roberto Nigro

Nigro

(1) Stato o Stato di destinazione.

(2) Per tre anni, ovvero fino al 1° aprile (per gli iscritti di leva di terra, o 1° gennaio per gli iscritti di leva marittima) dell'anno... (art. 5, comma 2°, del regio decreto 31 gennaio 1901).

(3) Luogo per l'apposizione della marca speciale (o per la dichiarazione che il passaporto viene rilasciato gratuitamente a norma dell'art. 6, comma 4°, del regio decreto 31 gennaio 1901), data e firma dell'autorità che rilascia il passaporto. In mancanza di passaporto rilasciato all'estero, in sostituzione della marca speciale l'ufficiale che lo rilascia annoterà, accanto al bollo, l'ammontare della tassa percetta.

During the next year he sent funds to Maria to enable his family to join him in Boston and by November of 1907, the arrangements were completed. Maria Cascieri with two-year-old Tito and five-year-old Arca departed Civitaquana by train, crossing Italy to Naples where they boarded a Cunard liner as steerage passengers on her voyage from Italy to Boston.

During the ten days of a rough Atlantic crossing, Maria was sick. A young Italian girl named Felice volunteered to help take care of the two children. Here began a life-long friendship with a kind and gentle lady. In America, Felice became a Franciscan nun at Elizabeth, New Jersey, but she always kept in touch with the Cascieris and Arcangelo during her frequent visits to the Franciscan convent in East Boston.

On November 26, 1907, Thanksgiving Day, Arcangelo finally reached Boston. Slowly, the boat docked at a pier along Atlantic Avenue. Amidst the confusion and delay of Customs and Immigration and the welcoming crowd of friends and relatives, Corrado Cascieri met his joyful wife and children. They were only a short distance from the living quarters he had rented on Charter Street. Their new home was close to Hanover Street, the center of activity in Boston's North End where Irish and Italian Catholic immigrants both lived in the shadow of the Old North Church, surrounded by the relics of Puritan Colonial Boston. (A few years ago, Arcangelo carved a plaque for the tower of the Old North Church, and when St. Stephen's Church was restored to its Bulfinch character, he restored the decorations and designed the Stations of the Cross.)

One year later on Charter Street, Arcangelo's sister, Mary Dominica, was born. Also, Arcangelo was sent to school, a place where English, not Italian, was spoken. This experience was so upsetting that Arca turned tail and ran back home, not once, but many times.

Even though the family was among the familiar Italian faces and speech of their neighbors, the city life of Boston's North End was foreign to the Cascieri family. It was not long before Corrado found them a home more acceptable, more reminiscent of Civitaquana, just across the harbor in East Boston. At that time, East Boston had the character of a small Italian town with streets flanked with trees, beautiful squares with benches and flowers, and quiet parks near the waterfront (where noisy

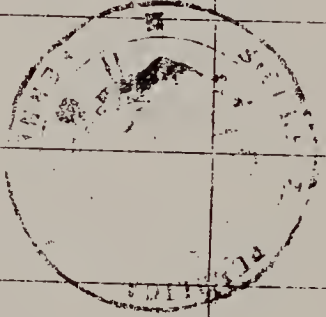
-- 4 --

Persone che accompagnano il Titolare

	COGNOME E NOME	Rapporto col Titolare	ETÀ
1	Casieri Aurelio	figlio	5
2	Casieri Bruno	figlio	2
3			
4			
5			
6			
7			

-- 5 --

(Art. 4 del R. Decreto 31 gennaio 1901).

Luogo di nascita	Osservazioni
Clerici	Feb 22, 1902
28	Jan. 23, 1905
	
1251905	

337

airport runways now fill the bay and cover the land).

At first, the Cascieris lived in a rented house on Paris Street near Maverick Square and Arcangelo was enrolled in the Theodore Lyman Grammar School where he was no longer tempted to run home. At school where he studied and played with children from other neighborhoods and backgrounds, he learned to talk and think in English. Only at home with his family and their friends did he revert to the familiar Italian which his parents never ceased to speak.

When Arcangelo was in the fourth grade, Corrado moved his family to Saratoga Street, somewhat further from Arca's school but closer to the foot of Orient Heights. The Cascieri's had acquired their permanent home in the most attractive area of East Boston where Corrado and Maria were to live the rest of the long lives. Arcangelo enjoyed his new home. He spent much of his spare time walking on Orient Heights, a high hill covered with beautiful wildflowers and delicious wild strawberries. Here he had many "rendevous with nature" and on weekends he watched the noonday sun become the sunset. At the top of the hill was the Franciscan convent overlooking Boston Harbor where Felice stayed when she visited Boston and where Arcangelo and his friends were feasted by the nuns after receiving their First Holy Communion.

In school, Arcangelo's fourth grade teacher was a Miss George who encouraged the nascent artist in her student. It was a fortunate chance that brought about the conjunction of Miss George, an elderly Yankee lady with an artistic and beautiful soul, and Arcangelo, a young Italian boy with a sensitive and eager imagination. The two were immediately compatible, the teacher and the student. Her brother, Vesper George, was prominent in Boston Art circles of the early 1900's. He had founded the Vesper George School of Art, still in existence and carried on by artists who received their early training there. Miss George took Arcangelo and several of her students whom she thought demonstrated talent in drawing on a visit to her brother's studio. This was Arcangelo's first encounter with a professional artist, an experience so stimulating that even the Boston baked beans he ate later in his first restaurant which were as hard as marbles, did not reduce its impact! Miss George had done her part in the moulding of Arcangelo's destiny. "Perhaps today she is looking down, smiling with favor upon me and the other children whom she introduced to art."



“ . . . Mother and I used to make bread twice a week in those days, and one day my mother had the coal stove ready for baking bread. She opened the oven door to put the loaves in and found that Angel had taken possession of the oven and was baking all his animals and figures which he had formed with some kind of mud which he had found. For a moment, mother didn't know what all this was and she just brushed them right out of the oven and again prepared the oven for her bread and Angel had to pick-up his figures which were in pieces all over the floor

He would shape nails into carving tools and he would carve any piece of wood he could get ahold of. One day he asked Mother for a penny and he copied the Indian head from the penny onto a piece of wood. He gave it to my mother and she was so proud of him”

Exerpt from a letter to Eda Cascieri from Arcangelo's sister

Graduation Picture (1916), age 14

Theodore Lyman Grammar School
East Boston, Massachusetts

During his boyhood years at grammar school, the teachers read from the Old and New Testaments every morning before classes. To Arcangelo, this was an interesting and early educational experience which helped him to formulate a sound philosophy of life. At home, his mother gave him his first teachings in intelligence and wisdom, the elements that academic training does not develop. Maria always judged with wisdom; she understood that her children were living in a different world that required them to study and learn. She was aware of change and growth as well as being very religious. Maria was guided by her religion in her relations with people, never refusing to extend her understanding to others not Italian and not Catholic. Passing a crowded Synagogue near her home one Friday, she said to Arcangelo, "They don't worship the way we do, but they do worship."

Going to church with his mother was another great learning experience for Arcangelo. With her he attended the long services at the Church of Our Lady of Mount Carmel at Jeffrey's Point. The sermons were given by the Franciscan Fathers from Northern Italy, a learned group who gave Arcangelo a foundation for working with people. They spoke of real unity among all peoples and of true respect and compassion for everyone.

On the other hand, Arcangelo's father never truly grasped why his children needed further study and learning once a productive age had been reached or once an apprenticeship had been completed. Like so many others, Corrado Cascieri's dream of sudden riches had failed to materialize. He had found employment together with many of his fellow Italians as a carpenter and a laborer in the construction industry where the monetary rewards of an employee were never greatly in excess of the requirements for subsistence. This disappointment delayed, but did not eliminate his intentions to retire some day to his native Italy. This desire, together with his innate conservative aversion to allowing any change in his life style and habits, hindered his family's assimilation into the fabric of the American community. Corrado Cascieri was set in his ways and he never became an American citizen. He did not recognize the values of advanced education for his children yet he considered the benefit of their labors as his right. It remained his objective to return with his family to Civitiquana where the social changes and progress evident in the customs of this new country would have left no imprint.



A Renaissance Youth, 1916-1930

At age fourteen, Arcangelo's father withdrew him from school and sent him to work in the shipping room of an East Boston shoe factory. His small earnings were needed to help support the family. It was here that Arcangelo began to do crude chip carving in the nice pine from old packing cases; his tools he fashioned himself from the good steel of discarded files. While working at the shoe factory, Arcangelo also attended Vocational School until his sixteenth birthday, as required by law, where he was taught woodworking. Both his parents encouraged this latent interest in woodworking, carving and modeling. His father built him a workbench on the back porch, and his mother let him use her oven to bake clay figures.

Before long, Tarquino, a friend of Arcangelo's father and a cabinet-maker, became aware of Arcangelo's talents. He informed the Cascieris that John Kirchmayer, chief sculptor at the W. F. Ross studio in Cambridge, was looking for an apprentice. Kirchmayer was a rugged Bavarian from Oberamagau with heavy eyebrows and a bushy moustache. He was a master of his craft and the area's outstanding sculptor. Although he did model, he was basically a direct carver whose sculpture emerged from a solid block of wood or stone.

In 1918, the year that ended the First World War, Arcangelo entered upon his four-year apprenticeship, starting at \$4.00 a week for forty-eight hours' work. Frau Kirchmayer would reward him with German cookies every time he ran an errand between their house on Cambridge Street and the studio nearby on Bridge Street. Arcangelo was Kirchmayer's last apprentice. He continued to visit the master after his retirement until an illness took him in his seventies. Kirchmayer left Arcangelo his tools. "Am I worthy to carry the torch handed me by this great sculptor?"

During his early apprenticeship, some weekends of Arcangelo's were



another “delightful rendezvous with nature”, spent with a cousin who worked on the Main Stone Farm, one of the oldest farms in Wayland, Massachusetts. Here cattle, vegetables and flowers were raised, and under his cousin’s tutelage, Arcangelo learned a lot about farming and animal care. He carved the owners a tray which insured his frequent visits and their delicious dinners. His cousin was very proud of Arcangelo’s creativity, but Arcangelo thought what his cousin was doing with the farm and with the animals to be the work of a genius when compared to his own work of carving.

At the Kirchmayer studio Arcangelo met Italian, Norwegian, French, German, Scotch and English wood-carvers who became dear friends. Joseph Gabler was one of them and thirty years Angelo’s senior. Educated in Munich, he was more academically knowing than a creative person. The Gablers had no children and Arcangelo spent much time at their little delightful home in Wellesley Hills, helping to do chores and paint the house, enjoying their hospitality, a beautiful garden, delicious German food and long wonderful philosophic talks. Joseph Gabler also added to Arcangelo’s collection of tools. At his wake, Arcangelo watched through the night, reflecting on how this man enriched his life.

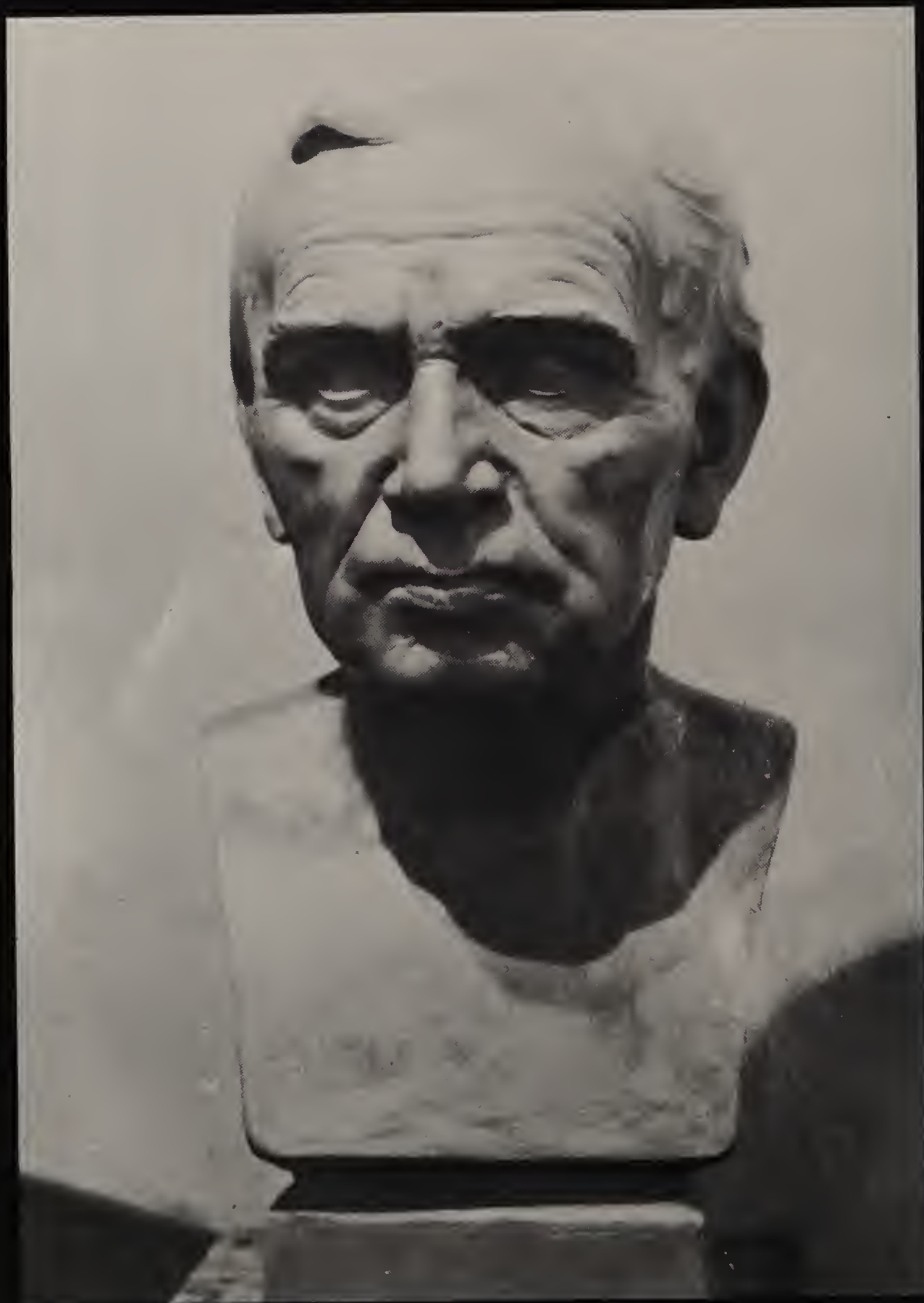
Another sculptor from Kirchmayer’s studio who contributed to Arcangelo’s background was Natale Giacone, an excellent Italian carver from Turino. Arcangelo became close to him and his family. He brought to Arcangelo his great experience of having worked in Italy, France and England, where he had been engaged in the restoration of carvings at St. Paul’s Cathedral in London. In the late 1920’s, Natale Giacone returned to northern Italy and settled near Lago di Garda with his wife and daughter. His daughter still lives there where she teaches in a local grammar school, returning to America every few years to visit.

In the 1920’s, Arcangelo took care of his secondary education and prepared for college with his own tutor in the evenings. His first intention was to become a doctor, but the finances necessary for medical school were unavailable. His income as a sculptor was needed by his family to help with their overall support. Because of this, he sought other avenues towards an advanced and formal education.

Arcangelo’s further exposure to art appreciation began when he met an

Wood Frame (1918–1922)

an early carving done during apprenticeship and given as a gift



Italian sculptor who worked for Irving and Casson in Cambridge, not far from Kirchmayer's studio. Ernesto Pellegrini came from Verona in northern Italy and the Academy of Art in Rome, and as a result, his work related closely to the Italian Renaissance. "Even his Gothic ensembles were Renaissance in character." Pellegrini, a calm, gentle person, worked most often in clay, believing that all sculpture should be modelled. Arcangelo came in contact with a different approach to art and sculpture which enriched what he was learning with Kirchmayer. Pellegrini introduced Arcangelo to his north Italian friends and to his brother, Joseph, a stone-carver. With them, he enjoyed delightful company, delicious northern Italian cooking and endless educational discussions about art and society.

Other areas of cultural development were pursued through such discussions among his acquaintances. These first-hand seminars were as beneficial to Arcangelo and his educational growth as several years of academic training. Today, similar informal methods of study and education are slowly becoming more prevalent in our academic world.

With some friends who taught at the New England Conservatory of Music, Arcangelo would listen to and examine operas and symphonies. They would attend lectures on music and its appreciation. He became closely acquainted with Lannoje, a Belgian French-horn player from the Boston Symphony Orchestra whose wife taught French at Beaver Country Day School. They had homes in Cambridge and Hampden, New Hampshire, and they kept a beautiful garden. Many pleasant hours were spent enjoying Lannoje's gourmet cooking and exchanging ideas at length on music and the other principles underlying humanism.

His intimate association with doctors provided Arcangelo with an insight into the social sciences and medicine. Time after time was spent in their homes and in their hospitals discussing philosophy and psychology in all their aspects.

In the following years Arcangelo went on to further his knowledge in the humanities, arts and language in true Renaissance fashion. Courses for credit were attended in the evenings at various area colleges: classes with Professor Major at the Massachusetts College of Art, language and English literature classes at Harvard, studies of Greek plays and history of language classes at Boston University. At the time, how-

"Portrait of a Friend"
(1920-1922)

cast in plaster
an Austrian woodcarver



ever, Arcangelo's approach to expanding his education was not so readily recognized as it would be today since he was studying in different schools, choosing his own curriculum, and working at his own pace. However, at Boston University, Professor George B. Franklin strongly encouraged him to complete the work necessary for a college degree.

During this time of study and cultural enrichment, Arcangelo's studio work included decorative carving, sculpture and scale models for the vaults in the Cathedral of St. John the Devine. In his mind he compared the capabilities of a bachelor degree student with those necessary to perform the work on which he was engaged. In weighing these comparisons, he was convinced that a college degree program would be a step backwards. He felt that as he was in his youth, he would be able to progress without a college degree which then was not considered a professional necessity.

From John Kirchmayer, who was a member of the Board of Directors, Arcangelo learned about the Boston Architectural Club, as the "Center", then located on Somerset Street, was called. Therefore, when he had completed his apprenticeship in 1922, Arcangelo began to study architecture at the B.A.C. There an informal school taught in the Beaux Arts tradition applied Classical, or Renaissance, methods to design problems. This approach to an architectural education had been established by the Ecole des Beaux Arts in Paris and was adopted by most American architectural schools of the time.

Attending the B.A.C. was like going to M.I.T.: Professor Gardner taught the first-year class, as he did at M.I.T. Henry R. Shepley, Chairman of the Education Committee, had charge of second-year design. The third year was taught by practicing architects as it was then at Harvard and M.I.T. Classes A and B, fourth and fifth year, were taught by the professors of the fourth and fifth years at both Harvard and M.I.T.

When Arcangelo began his studies at the B.A.C., there was a shortage in the second-year enrollment. In order to relieve this shortage, all the entering first-year students were given a test problem. Those who received a "First Mention Placed" for that problem were promoted to Second Year. Arcangelo was among the fortunate ones. Thereby, with Edward Durell Stone and several others, he was able to complete in four years the prescribed five-year B.A.C. program of courses in archi-

"A Footbridge" (1922)

Study of Architecture
weekend sketch problem
Boston Architectural Center

ecture, design, history, structures, drafting and drawing.

At the close of those four years, Arcangelo was chosen “Massier of the Atelier”, the B.A.C. student organization. At this time the position of Massier, one of dignity and honor, was always held by a student who had completed his studies. Arcangelo personally found his duties as Massier rewarding since he became intimately involved in the B.A.C. educational processes.

At the B.A.C. Arcangelo received more than an architectural education. There he experienced the warm friendship of architecture toward the B.A.C. and her students, a warmth and spirit and love he has never forgotten. In his words, “They will live forever”.

In 1923, following his apprenticeship and while attending the B.A.C., Arcangelo was promoted to Assistant Director of Sculpture and Woodcarving at the Ross Studio. He held this position through his remaining student years at the B.A.C. and while he was Massier.

By the mid-1920's Arcangelo had completed a four-year apprenticeship and five years of study in four years' time at the B.A.C. His promotion in the studio and his selection as Massier at school enabled him to incorporate his academic architectural interests with his professional endeavors in sculpture.

In 1941 Arcangelo joined the Schwamb Studio in Arlington as Sculptor and Director, and in 1952, established his own sculpture studio. Meanwhile, he continued, uninterrupted, his close educational association with the B.A.C, being chosen “Head of the School” in 1937 and “Dean” in 1943.



Dear Arcangelo, . . .

To Arcangelo Cascieri,

To his philosophy and his spirit
which has reached out to all of us
for our benefit, our happiness and our sorrow
in that, is his — we are his as his wish
for all time and in all lands.

He has sent us
to speak and do and live
in the beauty and the wisdom
he feels and imparts.

To him and them we dedicate this book.

— James F. Clapp, Jr.

“Arcangelo has a force over people, inspiring them by his own dedication. He’s never had an ego or the neuroses that affect other people. He’s lived through a revolution in architecture, gotten to know the players, seen all the theories come and go. Yet he’s able to steer a steady course and maintain a stand — a remarkably human approach to education.”

— Morse Payne

quoted to Paul Restuccia for his article,
The BAC’s Arcangelo Cascieri

— *Administering Angel*

THE BOSTON MONTHLY, July 1981

“Arcangelo Cascieri,

My maestro, my comrade, my friend —

How can I describe you? Sculptor, educator, teacher, administrator, artist!

You are a melange! A sculptor who is as much an educator, an educator who is as much a teacher, a teacher who is more like a student — learning from each of his pupils!

You are an administrator, yet one always at war with rules and regulations — at war, working to preserve an independent and unique development of the individual!

You are an artist who places equal relevance on the molding of character as the sculpting of saints.

The Boston architectural community has placed you in the ranks of the educational aristocracy as ‘The Dean’!

The Republic of Italy has selected you for a seat among its nobility as a ‘Cavaliere of the Republic’!

Your parents, at your birth, had no doubts about your fitness for the heavenly hierarchy, by naming you ‘Archangel’!

We who have lived and worked with you, however, know that the title which you honor, cherish, and desire most, is ‘friend’!”

— Herbert H. Glassman

“Arcangelo Cascieri is one of the most unselfish and humane individuals one has the fortunate opportunity to meet and be associated with in one’s lifetime.

My deep appreciation to you personally for your support during and after my course of studies at the Boston Architectural Center. Practically speaking, thousands of practicing architects, myself included, would never have attained their goal of becoming architects if it had not been for the BAC. The efforts to maintain low tuition, the open door policy, volunteer faculty and the work/study program all combine to make the BAC a unique school.

I shall always be indebted to you and the BAC.”

— Leonard J. Saulnier

“For more than forty years I have known ‘Cas’. Kindness is his outstanding quality. He exemplifies the adage that no man is great unless he has a great heart.”

— Barbara B. Walker

“It took me about five years after I started teaching at the BAC to get up the nerve to call him Angelo . . . for he was and is The Dean.

He even looks like one, Roman, Imperial but with a twinkle, and he is absolutely unique among all the people I have yet encountered in connection with this ‘confession’ we call architecture.

His uncanny ability to draw the best out of others reminds me of a Japanese custom. When someone of that land has irreplaceable gifts of a cultural nature they are designated a national treasure. Surely Arcangelo Cascieri is a kind of human institution, the Boston Architectural Center’s revered treasure . . . and the living personification of the best that we are capable of in the ‘profession’ of life.”

— Don Brown

“It is both a privilege and a joy for me to be able to share an office with the Dean and work side-by-side with him. I have really come to understand his self-styled ‘maverick’ educational ideas which remain radical but right from the point of view of anyone who wants to preserve the humanity of the learning process. Not only does the Dean have theories, but he can and does apply them to the myriad everyday situations that make-up the life of the Center. He has been an inspiring model for me. I have never learned so much about the true meaning of education as I have watching him in action.”

— Bernard P. Spring

. . . *the Publications Committee.*



“In the real world, design is controlled by industry and large business combines. The developer and his commercial motivation, who just a short time ago was but a cloud on the horizon, has been gaining power and architects in some instances are now at his beck and call. Developers use people as tools to accomplish a job to earn an income for the investor. He smiles at the impractical architectural education. Yes, the cold hard process of all businesses has entered the architectural world and in some cases is playing havoc with the profession. Some architects are joining with this new fellow in order to survive. Others are trying a hand at the developer-architect game by themselves. Did the schools prepare the students for this kind of world fifteen years ago?”

Boston Architectural Center
Annual Report, June 19th., 1973

Scrooge (early 1920's)

18", basswood



“In some of the most recent lectures I have heard by scientists, I have noted that some of them are beginning to refer to human values. It is an indication that the pendulum has swung far in the opposite direction and the search has begun for the road back

Despite all the emphasis on human needs and human dimension, progress is slow. The urban communities and structures are still inhuman in character and scale and our cities continue to be strangled by the maze of roads built for the twentieth century god — the automobile, and the air and waters are becoming more polluted by the hour. The time is short and the need is great. Proper education is the most effective tool we have for correcting these ills.”

Boston Architectural Center
Annual Dinner, June 15th., 1971

Angel of Fire and Thunder (late 1920's)

an angel of the Apocalypse representing
the seven angels of destruction

Riverside Baptist Church
New York, New York

RBC: “I was inspired by Psalm 148 representing man, the universe, the elements, animals, birds and creeping things.”

— A. Cascieri



“Creative men are like poets — they will be able to find their simplicity and apply it to our modern day designs. This is an era of great challenge to the arts and crafts organizations. I know this challenge can be met with a true teaching and a true understanding of woodcarving and wood sculpture. The fine rich quality of woodcarving has appealed to men of all eras.”

Notes on Woodcarving and Wood Sculpture

Arcangelo Cascieri (1930's)
carving a Station of the Cross in oak



ON VALUES

The world which is steeped
in materialistic values is in need
of spiritual ones before it can lift
itself from the pits of War and destruction
of Human life. This establishing of
Spiritual values can only be brought about by
Education. Violence breeds more violence.

(no date)

Student Figures (1931)

7', limestone
part of large exterior panel

Parlin Junior High School
Everett, Massachusetts



DISCIPLINE

And all this learning
Will come to nothing
Without the power of
 discipline,
The true guide of
 intelligence and
 love.

For in nature, and
 we are part of nature,
There is that discipline
Which meters the wonders
 of the universe,
The day, the night, the sky,
 the sea and the earth.
The calm, the storm, the great
 power of the sun and the
 pale light of the moon,
The great trees and the smallest
 flower that blooms.
Woe be to that part of
 nature
That follows not that magic
 path of discipline.

(no date)

Eve (1932), model

26", plaster
to have been finished in marble



“Teach a man to think.

There is no formula for architecture. We in our time must learn to know the needs of man and his environment to build structures to house man’s activities. Architecture becomes real when we are not conscious of producing it by a set formula. Our time is fast moving — ideas are born and become obsolete before they are implemented.”

Hand-written note, early 1970’s



“Sculpture depends on knowledge of drawing, knowledge of form, knowledge of anatomy, the understanding of light, color, and the medium used. For instance, wood, stone, metals, ceramics, each has its peculiar characteristic which must be respected. Technically, a sculptor must have full mastery of his tools otherwise he would be like a writer who did not know words. A background of history is also very important. I studied the works of the important eras — the Egyptian, Greek, Roman, Early Christian, Gothic, Renaissance, the Oriental, and now the Contemporary and the peculiar characteristics given to art by countries influenced by great periods”

Student paper, Holy Cross College, May 1953

Bud and Ocean Wave (1940's)

New England white pine



LOVE

Is in the heart of good will,
In the bosoms of kings and
knaves alike,
Challenging the treacherous
might of hate,
Love,
Is the source of lasting
friendship,
The source of all energy.
The power that can move
the universe.

(no date)

Eda Di Biccari's Hopechest (1941-1942)

"Dance of Life" design carved from white
poplar and American walnut



MARRIAGE

Nature in her majestic plan,
Through that gentle unseen power of love,
Has joined your paths together
From distant lands,
That you may add to the
Grandeur of her universe
And aid in creating a better
world for man.

As you go to fulfill that noble mission,
You may know the trying moments
of the blackest night
The gnawing pangs of hunger,
The piercing pains of sadness,
And the highest peaks of joy,
Go steadily on with love
forever always at your side
And you will find that
precious gift,
Of serenity, unity and peace of mind.

(1960's)

Arcangelo Cascieri (1943)

wedding portrait



Love, the strength of the human spirit,
Is loftier than the highest peak,
Is understanding,
Patient,
Comforting,
Gives hope,
When all is dark.

Love holds the beauty of the daisy,
Gentleness of the new born lamb,
The strength of the mighty lion.
Love holds the glorious flame,
contentment.

The calm of a warm sun
the turbulence of the storm.
Love is veiled in mystery.
It is the power to weld the world together
In peace and harmony
for all men.

How blessed is one who knows
love in all its grandeur!

(no date)

Egyptian Dancer (early 1930's)

15", teak, direct carve

Arcangelo's wedding gift to Eda in 1943



TO MY DAISY

What a glorious day!
When you were born,
Nature smiled
And held you in her arms
And called upon the universe
To sing.
And there was peace,
And love,
And serenity.
There was darkness,
And the light.
And nature with her
Unseen hand,
Guided you
Through the storms
That shook the land
And the turbulent waters
Of the angry sea,
Led you through the darkness
Of the night,
To that enchanting dawn
When we chanced to meet
And there was peace
And love
And serenity
Within my soul.
What a glorious day!

— Poppy

Arcangelo Cascieri and
Eda (Di Biccari) Cascieri

wedding portrait



“Antiques are for museums; true creative art is for the living. Had the people of the past insisted on copying the works of the era before them, we would never have seen the great works of the various periods of art which followed.”

Notes on Woodcarving and Wood Sculpture

Furniture (1940's)

dining room table – pine plywood
living room chairs – solid birch and
 birch plywood

an exercise of building with plywood



“The School urges its students to look back and search for the qualities of the old architecture; it urges them to study the philosophies of the past in relation to the everyday life of that period. At the same time it attempts to bring into focus this ever-changing world around us — a world where communications are instantaneous, where theories become obsolete soon after they are proven, a world where man flies into space to vie with the planets. A world where the images of the architect are many and many more will come before we can say, ‘That is it.’ We urge the students to study how the giants of today have created answers through their varied philosophies to the complex problems caused by our way of life.”

Boston Architectural Center
Annual Education Committee Report, 1961

Dante (1940's), model

8', limestone
at Library entrance

University of Southern California
Los Angeles, California



“If we are searching for peace, we will not find it through violence. And if we believe in idealistic human values, we are morally bound to set the example and live by them. We must let them be the measure for our labors and our accomplishments. Let us refute the policies that have filled the world with tragedy upon tragedy. As architects, let us build together a world in which everyone, regardless of race, color or belief, can live together in peace. The task is tremendous and the road is long and weary, but with a strong faith in ourselves and a true belief in the fellowship of man it can be accomplished. The answer is within your grasp.”

Boston Architectural Center
Annual Dinner; June 15th., 1970

Moses (1940's)

8', limestone
over main entrance

East Liberty Presbyterian Church
Pittsburgh, Pennsylvania



“You have been called a ‘poet with a mallet’. You are both architect and sculptor; your statues are not simply decorations attached to buildings, but integral to the whole; your work enriches chapels, cathedrals, and temples, schools and hospitals, office buildings and auditoriums, fountains and war memorials. When Boston University was building its Charles River Campus, you returned to the school where you had been a student to join in the designing of Marsh Chapel which became the focal point of the University, its geographic and spiritual center. The tone of the Chapel is established by the figure of John Wesley which stands above the entrance; to prepare for that single creation, you read over twenty biographies. The many figures within demonstrate both your great artistry and the understanding which is the product of your scholarship and your compassion”

Excerpt, Award for Distinguished Service
The Alumni Association of Boston University
September 19th., 1976

Lectern Figures (1940's)

figures of Jerome who translated the Bible
from Hebrew into Latin, and Wycliff who
later translated the Bible into English

Marsh Chapel, Boston University
Boston, Massachusetts



“Beyond those hills lie the new horizons holding the unknown secrets of your universe, the inexhaustible store of written prophecies of the moments and the hours of the day. As you go on to search through the rich and fertile hills beyond, you will meet poisonous snakes, angry wolves and the blackest darkness of the night. But fear them not; go steadily on into that rich uncharted land until you find those precious moments that are there in store, and use them in the fullest measure of your universe.”

Boston Architectural Center
Message to Graduates, 1970

“Flight Into Egypt” (1949)

oak, direct carve
part of 8’ x 4’ alter panel
St. Joseph Life Episodes

St. Ignatius Church, Boston College
Newton, Massachusetts



TO A VALIANT WARRIOR

Farewell to a true,
And valiant warrior,
For boldly he held his ground
Against
The overpowering forces.
And reverses.
Now he battles no more
He is gone.
Back into the rolling hills
Of his ethereal universe
Beyond, Farewell.

(no date)

John the Baptist (1949)

3', basswood

St. Ignatius Church, Boston College
Newton, Massachusetts



“It is my belief that education, in order to be effective, should be open-ended, flexible and inspiring. The curriculum can be in part dictated and partly of the student’s own choice. The areas of study should be many and varied; they can be vocational, technical or strictly academic.

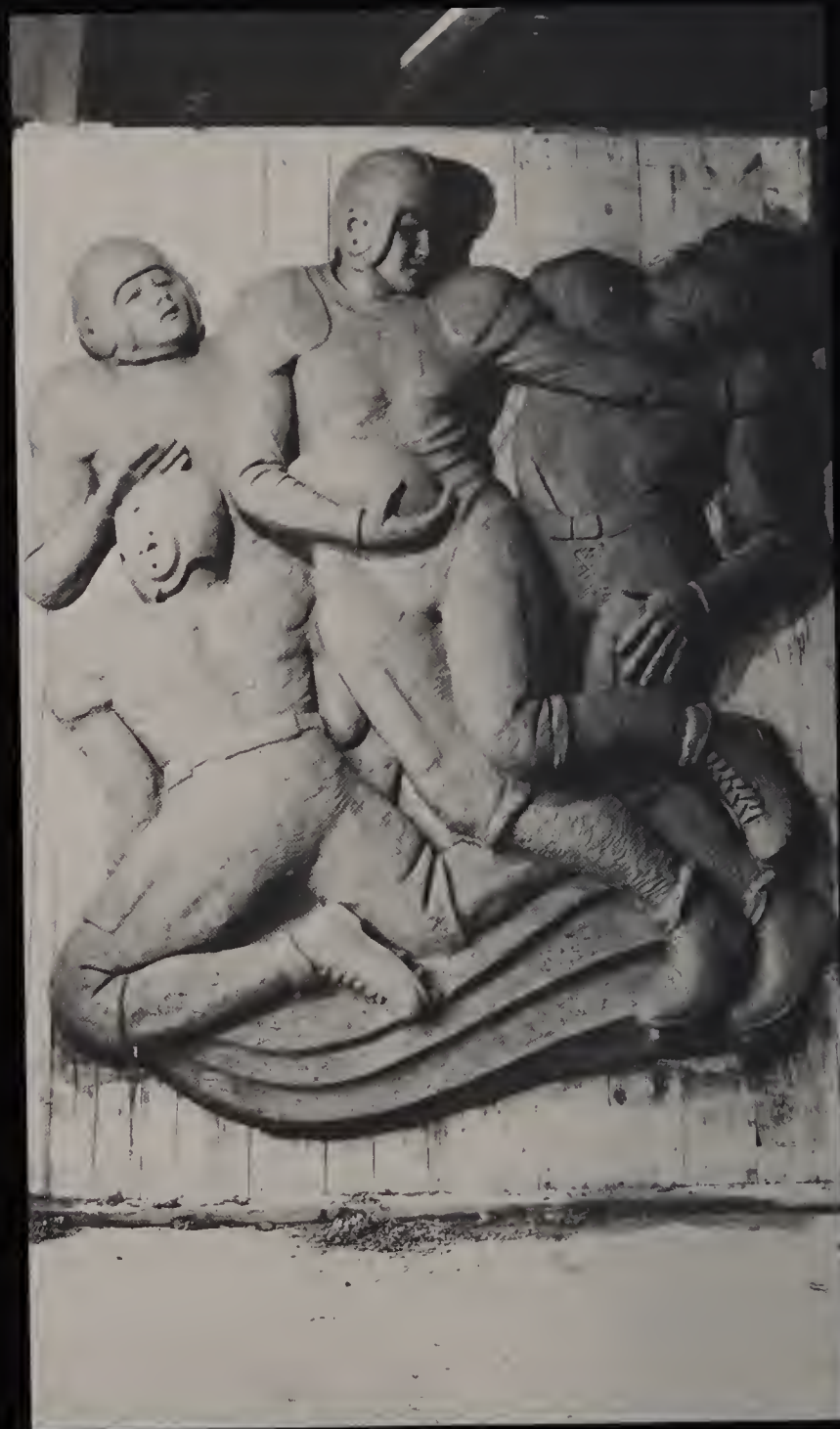
A strong basic foundation upon which one can build should be the initial requirement. It seems to me that the required base should include (1) the source of human communications, language; (2) the basis of all sciences, mathematics (metric system); (3) an anthropological history of man’s accomplishments and his contributions toward bettering man’s environment. A student equipped with this kind of foundation will be able to build a fantastic world of his own regardless of his direction — vocational, technical or academic.”

Boston Architectural Center
“Some Thoughts on Education”

St. Joseph (1950’s)

7’, finished in granite

St. Joseph’s Cemetery
West Roxbury, Massachusetts



“In education, youth is asking for a system void of the frustrations and tortures of dictating curricula, exams and the struggle to keep up with numbers. When is the academic world going to realize that true values are sometimes lost in the maze of number values and that evaluation by merit is the more human approach? The youth of today are aware of the gap which exists between human values and the existing environment. They are asking the world to stop a moment and restructure life patterns to include what has been lost during this affluent period of materialism, a period which has in part produced the existing chaos. It is a certain disrespect for human values that has led to the tragic situations which exist in Southeast Asia, the Near East, Far East, Africa and in our own land. Is it not time that we pause to listen to the pleas of the few daring youth all over the world?”

Boston Architectural Center
Annual Dinner, June 15th., 1970

Stadium Figures (1950's), model

exterior, finished in concrete

White Stadium
Dorchester, Massachusetts



“ . . . I studied architecture and the elements of design in nature’s life forms. The natural forms are the basis of the artist’s creations. The artist must be very imaginative, keenly observant and very sensitive to feelings. The artist turns everywhere for his inspirations, to material sources and spiritual sources. His inspirations are greatest when they come from a spiritual source. Religion has inspired the artist to his greatest heights.”

Student paper, Holy Cross College, May 1953

Animal Life (1950's)

exterior, limestone

Biology Building, Holy Cross College
Worcester, Massachusetts



“We try to lead *the student* to think out his own answers and make him aware of the fact that the problems, whether they are of urban or individual scope, must always base the answers on the needs of man, the spiritual as well as the physical needs. In this manner we try to guide the student to develop himself and be better able as an architect to serve the community as well as the individual of today.”

Boston Architectural Center
Educational Report; 1960-1961

Symbols of the New Testament (1955)

exterior, limestone

Mary Our Queen Cathedral
Baltimore, Maryland

symbols depicted — Trinity and Tongues
of Fire, Tree of Life (olive tree), Loaves and
Fishes, Four Evangelists (Luke, Matthew,
Mark and John)



“We are concerned that a dichotomy exists in the Boston Architectural Center School of Architecture, as it does in the profession generally, between the advocates of human feeling as the criterion of judgment, and, on the other hand, the proponents of the use of mechanical-mathematical means for the solution of problems. We believe that the best use of the human mind includes both methods of problem solving. And therefore we are fearful that a contemporary preoccupation with computer technology may blind certain enthusiasts to the reality of the origins of the profession of architecture. We see no need for a duality of philosophies within the small walls of the Boston Architectural Center. We argue for a broader philosophy that will encompass the totality of the use of the creative human mind.”

Boston Architectural Center
Statement, December 11th., 1970

Bronze Doors (1956)

8'-8" x 6'-8" (model)

American War Memorial
Margarten, Holland



“From the land of love,
From somber fields where poppies grow,
Land of great gifts faraway —

To sunshine fields where daisies grow,
Beautiful land,
Globe.”

Combined excerpts from Christmas card envelopes
from Arcangelo to Eda Cascieri



“I have observed that a student moving at his own pace and in his own direction will grow up to be a less frustrated and healthier human being. I have found that constraints of any kind many times produce a block in the more talented mind. It has many times been said that the school is not a building; it is teachers and students. The tasks of the school and the teachers are to produce sources of knowledge relevant to the complex world around us. Further, it is important to create a friendly atmosphere in which the student can grow and can develop to his fullest capacity. We are still dealing with human beings. Schools are the places in which human beings go to awaken, to sharpen the knowledge that is within them, places where human beings go to do research and develop their skills in order to cope with the complex problems of the world around them. The Center has been a leader in this philosophy and method of education.”

Boston Architectural Center
Annual Report, June 19th., 1973

Arcangelo Cascieri (1970's)

working in his studio, modelling in clay



Dear Dean Cas, . . .

“Arcangelo Cascieri has been an inspiration and a teacher for me since 1966. It was in great part due to his dedication as a volunteer Dean that I first came to work at the BAC and stayed. He continues to be an inspiration, a teacher and a good friend.”

— Elsie Hurst

“It is possible that I may never have had the opportunity to become an architect had it not been for the BAC. Since I was married, it was necessary that I work. The Center was a night school, and its educational program was (and still is) formulated around the work-study ethic. Students were taught by practicing professionals and were thus exposed to the current happenings in the ‘real world’ of architecture. It was an invaluable experience.

You deserve so much credit for the growth of the Center, and for maintaining the principles and goals of its educational program. You must be extremely proud of its graduates and of their contribution to the profession.

I am grateful to you for the encouragement you gave to me as a student, and for your constant interest in my career.”

— Edwin F. Jones

“It’s a school which, for the student, gives benefit in proportion to the effort expended. Nobody coddles you or holds your hand. You have to work to get through and, generally, the more work you put in, the more you get out of it.”

— Peter Ambler

“Arcangelo Cascieri is an extraordinary man. His influence and wisdom have touched many lives and critically affected their course. He combines a passion for architecture with compassion for one’s fellow man. He has an infectious belief in everyone’s innate talents and their ability to make them blossom. In fact, his faith in someone’s aspirations, however far fetched, has given many of us the impetus to live up to those expectations. His belief in people and his support for their ideas is not shaken either by setbacks or by adversity — on the contrary, the smaller the odds, the more resolute his conviction that anyone can succeed given the will and a little help. Apart from being a teacher and a friend, he has become the conscience that makes many who have contact with him live up to their full potential.

Arcangelo Cascieri has changed careers, inspired action and sparked creativity. To me, he is not just the perpetual Dean. He represents the very soul of the B.A.C.”

— Urs Gauchat

“When I think about the Dean, I am reminded of a man with a sense of history and destiny; a man of dignity who respects the dignity of each individual. I find him thoughtful and thought provoking — a sincere and caring person. For me, he is a survivor of growth and change. But most of all, he is a man of conviction — a fighter in trim condition that I’ll always want on my side.”

— Herbert Kronish

“The BAC is more than a school of higher education to me. It has become a part of my life and a continuing source of inspiration, much more than I expected upon entry as a student. The concept of education at the BAC is exceptional in that it includes all phases of professional, academic and social affairs, and I expect its future will be glorious. I hope to be a part of the continuance of this unique institution and I hope that you will call upon me at any time for further support of your efforts.”

— Kenneth R. Zolon

“The Center has been the biggest challenge of my life to date. I somehow (after sweat and some tears) managed to graduate and join the alumni of the Center. I feel that I am a very fortunate person to be a graduate of this great institution which gave me the opportunity to learn my craft and, as a teacher, to explore ideas of my own and foster the spirit of the Center.

Over the years I began to understand the primary spirit (every great institution needs a primary spirit) behind the Center and that person who made it all happen for me and many others before me. Dean, you are the special being that attracts *talented* people to come to your school. May we all continue.”

— Ed Roche

“I’ve been thinking of the Center recently and of the opportunities you and the Center have provided me and so many other aspiring architects. I have never been involved with an educational facility where so many people have been so unselfishly devoted to helping other people fulfill their dreams and ambitions. From the educators who have donated their time, to the upper classmen who were always there to help someone behind them — the comradery of the students and faculty could not be surpassed.

I just want to thank you for all you have done for me and so many more.”

— Dwight W. Sarver

“Built into the BAC’s educational philosophy are values so strong and yet even now hard to put into words. They were not drilled into you; they grew into you. These values come out of the night school process. You came to school to learn, and in class, everyone utilized the time to bring from the instruction all they could absorb.”

— Leon E. Bailey

“Of time and place and other things,
Futures from pasts are nothing less
than sunburst lines,
From the birth of unseen stars.”

— Ed Bennett

“As a working professional in the field of architecture (and engineering), I realize, on a day-to-day basis, the value of my extensive education from the Boston Architectural Center. Although teaching at the school for ten years, I could never even begin to contribute as much as Arcangelo Cascieri has given to the Center.”

— Stephen W. Rich

“There is one aspect of the BAC experience which I feel is not duplicated by any other school of architecture. The close-knit and extended family spirit which exists at the school is perhaps its most important quality. The BAC experience is not just an institutional experience; it is a personal experience which evolves from the sense of commitment shared by all who participate in the school.”

— Gary Tondorf-Dick

“The ability to choose from a curriculum having a wide variety of design, theoretical and technical courses coupled with full time work responsibilities in several Boston architectural firms has proven to be an invaluable experience. After completion of eight years in the Center Program including the thesis project, I feel I have gained the confidence and ability necessary to participate fully in the practice of architecture.”

— Matthew Spicer

“For me personally, the BAC has to have been the most unique experience of my life, since there was no other way that I could have experienced architecture and the uniqueness of our profession due to my financial situation at that point in my life. I feel that if it were not for the excellent education and realistic approach to the profession obtained at the BAC, I would not be a practicing architect today.”

— Allen M. Lieb

“Among the happiest recollections of my long, miscellaneous life were the days that you and I and other students spent at the Boston Architectural Club. Unfortunately, circumstances have kept me from taking an active day-by-day interest in the activities there. However, I, among other former students, wish to express my affection and everlasting gratitude that you were able to see that the school was perpetuated and, in fact, flourished, as symbolized by this new building to house its constructive activities.”

— Edward Durell Stone
(deceased)



Educator and American Humanist

Arcangelo Cascieri has guided the educational programs at the Boston Architectural Center since 1932. In that time and often almost single-handedly, he has led the Center from a small evening school, where after work, a few interested draftsmen from Boston's architectural offices could study the philosophy of architecture and the principles of design to a large and active school with national accreditation and degree-granting powers.

A great educator, an inspired leader, artist and humanist, Dean Cascieri, in half a century of dedication, has made his beloved school both a beacon and a landmark in the field of architectural education. He first learned and taught in the garret atelier of the B.A.C. under the "Beaux Arts" system of the late 1920's and early 1930's. His school collaborated with and was assisted by those of Harvard and M.I.T. in these efforts.

The idea of a co-operative work/study architectural education was fostered and developed at the B.A.C. under Dean Cascieri. It consistently has produced well-rounded architects who have been endowed with a schooling and a capability which would not have been possible for them to attain without their work/study years at the B.A.C. Today, Dean Cascieri's basic concept of "work as a part of education" is now in its full development. This concept is growing rapidly in popularity and has been approved and recognized by most modern educational institutions.

Dean Cascieri also has continued and strengthened the policy of the "open door to the discovery of architecture", accompanied with low tuition and a volunteer faculty, the "three threads of which a B.A.C. education is woven". This "open door" provides an opportunity for all who wish to test their interest and ability; the low tuition extends this opportunity to those of low or moderate income, and the volunteer



“The Dean was almost a second father to me,” says architect Michael Interbartolo, who like Cascieri grew up in a working class East Boston family. “He always made you feel that your problems, be they school-related or personal, were important to him. He always felt that everyone developed at his own rate. So he was never disturbed if a student went off for a year or two to do other things.”

quoted to Paul Restuccia for his article,
The BAC's Arcangelo Cascieri — Administering Angel
THE BOSTON MONTHLY, July 1981

Design Studio Review (1970's)

Boston Architectural Center
Boston, Massachusetts

faculty brings to the school an enthusiasm and dedication found in those architects and advanced students who really want to teach. Dean Cascieri has brought his influence to bear on these volunteers by giving them an instrument for learning while practicing the art of teaching, enabling them to move on to more important positions in the field of architectural education. To some extent, Arcangelo Cascieri's philosophy, his spirit and his genius, has touched each student and faculty member who has studied or taught at the B.A.C. during his tenure. Almost without exception, they retain in their hearts an admiration and a love for this remarkable man, as well as a mature outlook on society and architecture which his school has instilled in their minds.

— James F. Clapp, Jr.



“Administering Angel”

Arcangelo Cascieri comes from his studio to the Boston Architectural Center in the late afternoon. Pausing at the door, he peers up at the concrete and glass building rising . . . over upper Newbury Street. In the foyer, the 80-year-old *Dean* shakes rain from his beret, revealing shocks of gray hair, a Roman profile and sorrowful, brown eyes. When he smiles his lips curl into his cheeks, giving him a beatific glow. In a blue blazer, corduroys and red, polka-dot tie, he leads the way past a reception desk, pointing left at a design exhibition set up in the lobby. Passing through a cluster of offices, he enters his own.

Cascieri has been coming to the Center for 60 years, first as a student, then as a teacher and, since 1937, as head of the school. During his tenure, the Boston Architectural Center has evolved from an informal evening club to a fully accredited, degree-granting school of architecture, nationally known for its unique evening program. Yet the man who convinced Walter Gropius to work at the Center and gave Buckminster Fuller one of his first public forums is shy and soft-spoken in the presence of an interviewer . . .

“I’ve always been a maverick when it comes to education,” he says. “I believe in training the hands as well as the mind. We’ll always have open admissions here. We take students until our quota is filled. This is an easy school to get into, but rugged to get through.” . . .

Cascieri still attends to the school’s administrative functions, serving on a number of standing committees to ensure that the school maintains its philosophical course. Chairing the Honors and Awards Committee and distributing scholarships are the tasks he *finds the most difficult*. “I don’t believe in competition. I’d like to give aid to everyone,” he sighs, remembering, perhaps, how difficult it was for him to pay for his . . . own unconventional education . . .

When Walter Gropius was named Dean of the Harvard School of Design in 1937, a revolution in the teaching of architecture occurred. Gropius and Cascieri got along well: although their teaching methods differed, both deans propounded a curriculum that emphasized fine as well as applied arts.

“I was very friendly with him,” Cascieri recalls. “When he first came to Boston, the ‘Grove’ was not well-received by the architectural establishment. They called his buildings chicken coops. His neighbors in Lincoln used to talk about burning down his house. Now they’re going to turn it into a national monument.”

Like Gropius, Cascieri had a talent for inspiring associates to cooperate. When he saw that the time had come to redirect the Center, he traveled across the river to recruit architects and young faculty, capturing both Gropius from Harvard and Dean Wurster from MIT, who had been involved with the California experimentalists. Together, they devised a new curriculum for the Center, and Cascieri began a long struggle to convince the conservative establishment to accept it.

The Beaux Arts system was scrapped. Elements of the Bauhaus method were incorporated into the program, but Cascieri would not limit the curriculum to one point of view: “I never believed in throwing away the past, . . . We took an evolutionary rather than a revolutionary course.”

Cascieri also encouraged talent. In the early 1940’s he brought Buckminster Fuller to the Center. Fuller later wrote: “I have many strong and happy memories of the Center. You have your ups and downs and I had been having a down when Dean Cascieri invited me to come . . . I had my first opportunity to discuss the geodesic dome as his guest. I will always think of him as a strong and understanding friend.”

The Dean also lured other noted architects: Frank Lloyd Wright chose the BAC as a forum . . . when he visited Boston. Eero Saarinen, Alvar Aalto, Jacob Bakema and José Luis Sert, among others, lectured at the Center.

In 1944, with a modern curriculum in place, Cascieri reorganized the Club as the Boston Architectural Center. Women were admitted for the first time. Moreover, the new curriculum brought in younger faculty

from the universities and the top firms of the *area*. . . . Since the faculty was volunteer, the BAC had no tenure problems and became even more of a magnet for fresh ideas. It was *one of* the first architectural *schools* in the country to offer courses on the role of the computer in architectural design; Cascieri also pioneered continuing education courses for practicing architects

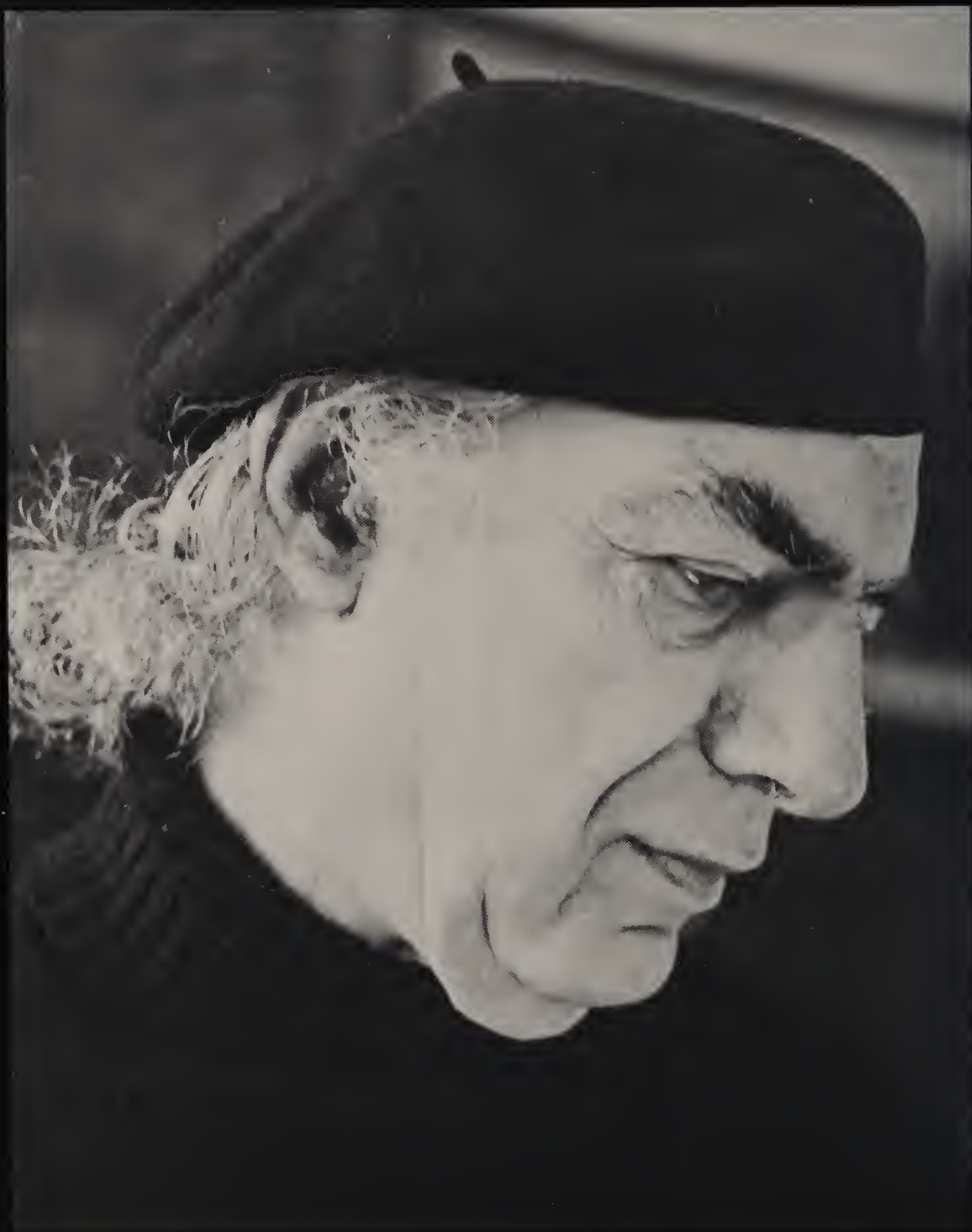
In the mid-1960s, the Center's Beacon Hill buildings were appropriated by the State, and the BAC moved to a reconverted carriage house on Newbury Street. But after figuring the costs of an extensive renovation, a new building was proposed. Two young Cambridge architects, Ashley and Meyer, won the BAC's national design competition, and the Center's imposing new presence in the Victorian Back Bay gave it added prestige.

In 1971, the National Architectural Accrediting Board visited the school. The organization was so impressed that it changed its own by-laws: The BAC was accredited as the only professional school of architecture in the country which did not grant a degree.

Seven years later, after much soul-searching, the *Dean* petitioned for, and won the right to offer, a Bachelor of Architecture degree Today, the Center's six-year, evening degree program comprises a coordinated curriculum of architectural history and theory, drawing and design, outside work experience and a thesis project, which Cascieri calls the four sacred cows Although the program is considerably more formal than it once was, Cascieri's approach to the students remains warm and personal

His devotion to his students has inspired many of them to come back as teachers or as members of the Board, which oversees the operation of the school Although hundreds of professional architects, college faculty members and graduate students have given their time to the Center, no one has given as much of himself as Cascieri. In his 45 year tenure as Dean, he has refused to accept any salary.

Cascieri supports himself as *a* . . . sculptor, sharing a studio with his brother-in-law and business partner Adio DiBiccari. Aptly located



“ . . . Dean Cascieri possesses that rare living thing which my husband used to call ‘the long breath’ and his life is a beautiful documentary of what can be achieved by long continued and unswerving dedication to a self-set aim. I feel this is an important feat to celebrate right now when we are all under the spell of the instant performances, the miracle solutions, the rapid replacements. It’s greatest reward must be the inner knowledge that no resources of the mind were left untouched, that life was always lived to it’s fullest capacity and that it continues to enrich others.”

Eza Gropius

Exerpt from a letter to Morse Payne, February 1972

between Wentworth Institute and the Museum of Fine Arts, the studio is on the second floor of a white stucco structure modeled after a Florentine Renaissance house Cascieri works in a corner room, his gouges, spades and chisels laid out on a table, his name carved in their handles. He sits on a stool methodically gouging out bits of wood —so relaxed that the studio cat Missy straddles his shoulder while he works.

Cascieri . . . *like* artists of *the Renaissance*, began his training in the applied arts, and most of his work can be found in churches, parks and universities . . . throughout North America. Although much of his work is conventional, his best . . . pieces are an inventive blend of Gothic, Renaissance and modern forms.

Cascieri . . . lives in a small, white, Gropius-like house in Lexington's Five Fields. Eda, his vivacious wife of 38 years, greets you at the door, wearing a long, handmade dress fashioned out of bedspread material. At 64, she has the energy of a girl, bouncing from room to room.

Light floods through the large open windows of the living room, illuminating carvings hung on the fireplace. *Abstract* wooden sculptures and his wife's paintings fill the room. But the most interesting object is a walnut hope chest with an intricate relief carved in white wood.

"When Angelo knew he was going to marry me, he carved a story in abstract symbols," Mrs. Cascieri explains. "The two spirits dancing are us, and then there are the tragedies in life one can't avoid, and finally, the meeting of the poppy, which is *he* and the daisy, which is *I*. He calls us that because those flowers grow side by side in the Italian fields."

When he isn't working at the BAC or in his studio, Mrs. Cascieri says, her husband writes poetry, designs cards from woodcuts and spends time with family and close friends. "He has great energy," she exclaims. "We never could have children, so he's a father, uncle and a priest to everyone." . . .

Paul Restucci

"The BAC's Arcangelo Cascieri — Administering Angel"

THE BOSTON MONTHLY, July 1981



Dear Dean Cascieri, . . .

“How to express thanks for just the latest of many favors you’ve done for me? (Eda, too). *Your* beautiful letter of recommendation is now in Kentucky; I hope they’re impressed. At any rate, the letter was a marvelous testimonial from someone whom I consider to have been a great deal more than an ‘educator’ — friend, confidant, influence upon my whole life. God bless you and yours, Angelo — love to you and Eda.”

— William Bisson

“It is not very often we get the opportunity to openly express our thanks to the BAC for its professional guidance and for its major contribution to our professional growth. Thanks for the support and nurturing of talents that would have otherwise been unnoticed, untapped, and probably died for lack of money and the opportunity to study architecture.

I have always seen the BAC as a beacon — with her unique brilliance, she has always come to the rescue of the talented poor, training and nurturing professionals who have in the past, and who will in the future, continue to contribute greatly to the solutions of our problematic environment.”

— William F. Caines

“I am pleased that I have had the opportunity to contribute and share in the Center experiences from being a student for seven-and one-half years, to faculty member, a total of *many* rich and rewarding years.”

— Albert J. Skirius

“Let me illustrate the real world benefits of the BAC work-curriculum program — I am recently a graduate and have become both a registered architect and an associate with a large architectural firm. I feel that without such a program of full-time work experience and education, I could not have so readily attained these goals. Certainly the fact that the BAC faculty are practicing architects has given me the insight to apply architectural theory *and bring it* to fruition. Conversely, an understanding of building technology learned through office experience strengthened my capability to develop school design projects to a level of realistic application.

The BAC is more than a school. It has become a spirit in my life that continues to grow in strength. I am sure that my future associations will be both rewarding and personally satisfying.”

— Stephen N. Evers

“When I was little my father asked me, ‘What do you want to be when you grow up?’ and I answered him — ‘Happy’. I am grown up now, I am happy and I am an architect. And I know if *I had never* left my little town in Germany to come to America, and if *I had never* met all these wonderful people at the BAC, staff and students, I could never say today, ‘I am happy and I am an architect’. With deep respect and thanks.”

— Christl Bori

“Many schools can train an architect to draw, to design, to understand structures and the business of architecture; how many can touch a person’s life and move them from apathy to purpose?

This is a step beyond mere education.

This is something that cannot be programmed or put into textbooks. It is frail and elusive. I know that you have always recognized this human element in education. The BAC has had it in the past; I hope we can retain it in the future.”

— Ralph LeBlanc

“I came to the Center as an alternative to a university graduate school. At the time it was the only school of its kind and it offered a chance to live, work and learn in a major metropolitan area.

Through the BAC I met many interesting people and, more importantly, I became a better professional. The Center should be encouraged to expand and prosper for it would be unfortunate were it not around. With this in mind, I would submit my vote of confidence in its philosophy and a wish for its continued success.”

— Dana M. Smith

“The years I spent at the BAC reflected your opening comments to the newly entering students (which I will always remember), that the school would provide the opportunity but not the ambition, the want, the strength to endure the difficult requirements along the path to completion. Those comments were never so more clearly revealed in my mind until I recalled, after graduation, the years I spent at school.

I also wish to thank you and the institution for the opportunity of serving as one of the members of the faculty for a number of semesters, thereby allowing other students to benefit from my experience together with furnishing me with an experience I will cherish throughout my lifetime on this earth. *This* constitutes the real workability of the BAC structure.”

— Lawrence G. Meier

“Throughout the years I have had the opportunity to watch the Center grow and to achieve degree-granting status. I am pleased to see that it has not changed in one most important way — its open-enrollment with modest tuition. I know how hard you have fought these many years to maintain this tradition, and may it always be so.

I’m proud to be a Center alumnus and, above all, to know you and what you have done — and continue to do — to keep the BAC the unique institution that it is.”

— Norman I. Paterson

“Reflecting over the years, I have to feel that the Boston Architectural Center has been the prime mover in my professional life.

In the mid-1950’s when I finished high school, the Center was the logical choice to attain my goal of becoming a ‘draftsman’. It enabled me to attend school at night and to hold a full time job by day. Only later would I come to realize the wide range of opportunities available to me.

Through the years, the BAC has kept abreast of the times and upheld its high level of excellence.”

— Richard Crispi

“I frequently recall the many dedicated people at the Center who gave freely of themselves during these formative years. This dedication and the values embraced by the BAC serve as models to which I still aspire.

I am pleased to see that the same commitment to our profession and the basic principles which make the Center unique are still foremost in the Center’s philosophy. It is for this reason that the Center maintains an important position in architectural education, despite the many changes that have taken place in our society over the years.

Thanks for the benefits that I have personally received from the Center and, more importantly, I am thankful that the good work still goes on.”

— George A. Roman

“As you know, I have a very special feeling for the BAC and certainly feel that it offers a unique opportunity in the profession. I will always remember the cooperation and assistance that I personally received from you, and the entire faculty and staff. You are all doing an excellent job and should be congratulated and commended.”

— Richard H. Vara

“I was pleased to learn that recognition of the Center’s educational value to practicing professionals was realized a few years ago when a Bachelor of Architecture degree was awarded graduates. This, I feel, finally signified to our neighbor universities the level of educational standards graduates have had and will offer the architectural community throughout the country. When asked where I attended undergraduate studies, my response of the Boston Architectural Center generates immediate appreciation and respect for someone who sets high goals for themselves.”

— Richard E. Salvaggi

“I have come into contact with numerous graduates from other architectural schools. Although professional practice differs markedly from the academic side of architecture, the BAC combined curriculum of work and study, comparatively speaking, has prepared me exceptionally well.”

— Jeanine Delongchamp

When I first met the Dean, he shook my hand with both of his. I felt great warmth.

When I was with him, the sixty-year age difference didn’t seem to exist. It was natural.

— Jono Medhurst





Timeline

BOSTON ARCHITECTURAL CENTER

1800's:

1883 Architectural Association of Boston established

1884 Rotch Travelling Scholarship established, Clarence H. Blackall
(1st. recipient)

1886 George F Newton wins Rotch Scholarship

1889 Boston Architectural Club incorporated:

C. H. Blackall	Robert S. Peabody
Arthur G. Everett	Albert H. Davenport
R. Cipton Sturgis	William C. Norris
Edward F. Stevens	George D. Porter
W. T. Partridge	Robert D. Andrews
Edward C. Cabot	C. Howard Walker

Atelier established:

Ross Turner	— water color
Charles E. Mills	— drawing from life and cast
D.A. Gregg	— drawing in pen and ink

Henry Bacon wins Rotch Scholarship

1894 Harold V. B. Magonigle wins Rotch Scholarship

1897 Henry B. Pennell wins Rotch Scholarship

1898 Louis B. Newhall wins Rotch Scholarship

ARCANGELO CASCIERI

1900-1910:

1902 Arcangelo Cascieri (“Arca”) born in Civitaquana (“The City of Waters”), Pescara, Italy, to Corrado (cabinet maker) and Maria Trabucco Cascieri (weaver)

1905 Brother, Tito, born

1906 Corrado leaves Italy, arrives in Boston with no passport

1907 Passport issued for Maria and her two children; train to Naples; Naples departure on Cunard (steerage); Thanksgiving Day, Boston arrival; family resides on Charter Street, North End, Boston

1908 Sister, Maria, born on Charter Street

1909 Family moves to Paris Street, East Boston; AC attends Theodore Lyman Grammar School where he must speak English

BOSTON ARCHITECTURAL CENTER

1900-1910:

1901 William L. Mowll wins Rotch Scholarship

1902 James Ford Clapp wins Rotch Scholarship

1904 Frederick C. Hirons wins Rotch Scholarship

1907 Otto Faelten wins Rotch Scholarship

1908 Israel P. Lord wins Rotch Scholarship

1909 BAClub Yearbook first published

ARCANGELO CASCIERI

1910–1920:

BOSTON ARCHITECTURAL CENTER

1910–1920:

	1910 Joseph McGinniss wins Rotch Scholarship
	1911 BAC acquires 16 Somerset Street building; Niels H. Larsen wins Rotch Scholarship
1912 Family moves to Saratoga Street, East Boston; AC meets first artist, Vesper George, in his studio with his 4th, grade teacher, Miss George (sister) followed by first supper in a Boylston Street restaurant	
	1913 BAClub Yearbook published
1914 Corrado builds AC a workbench on the back porch and Maria lets him bake clay figures in her oven	1914 BAClub Yearbook published
	1915 Frederick R. Witton wins Rotch Scholarship
1916 AC studies woodworking evenings at vocational school (until 1918); works days in East Boston shoe factory; hand-made tools fashioned from discarded files, carvings from good pine packing crates	1916 Ralph T. Walker wins Rotch Scholarship
	1917 BAC gives intensive war training course in military sketching and map reading; James N. Holden wins Rotch Scholarship
1918 Family friend and cabinet maker (Tarquino) sees AC's work and refers him to John Kirchmeyer; works as last apprentice for \$4.00/48 hours' work (until 1922), learns "direct carving", sells carved rose to co-worker for 50¢; meets Joseph Gabler (sculptor) who gives AC some plaster carving, modelling and wood carving tools; meets Natale Giaccone at studio who has worked on St. Paul's Cathedral (London) and French restorations; studies evenings to finish secondary education, works with tutor with plans for medical school training; spends "weekends with nature" at Main Stone Farm, Wayland, with cousin (Recchia)	1918 BAClub Yearbook published
	1919 BAClub Yearbook published

ARCANGELO CASCIERI

1920-1930:

BOSTON ARCHITECTURAL CENTER

1920-1930:

	1920 Robert M. Blackall wins Rotch Scholarship; BAClub Yearbook published
	1921 Harleston Parker Medal established; BAClub Yearbook published
1922 Enters BAC, receives "First Mention Placed" (like Edward D. Stone) and moves to Second Year; private classes with Ernesto Pellegrini to learn modelling technique (and Northern Italian cooking) and later assists with teaching; New England Conservatory instructors and a friend with the Boston Symphony discuss music and philosophy, as do friends who are doctors and scientists	1922 Kirchmayer on BAC Board and refers AC, BAC structure: Louis C. Newhall — President James Ford Clapp — Exhibit Chairman Prof. Gardner — 1st. Year Design Henry R. Shepley — Education Committee Chairman, 2nd. Year Design, Sketch Problems Clifford Albright — 3rd. Year Analytical Problems Haffner, Farran — 4th. & 5th. Year Beaux Arts National Problems Note: a grade of B needed to pass to next class! Wallace K. Harrison wins Rotch Scholarship; BAClub Yearbook published
1923 Joins W. F Ross Studio, Cambridge, as Assistant Director of Sculpture and Woodcarving (until 1941)	1923 John F Alter takes over 1st Year Design Isador Richmond wins Rotch Scholarship; BAClub Yearbook published
1924 Becomes BAC Member	1924 Eugene F Kennedy, Jr. wins Rotch Scholarship; BAClub Yearbook published
	1925 Henry R. Shepley, President, and Daland Chandler, Vice President; Walter F. Bogner wins Rotch Scholarship; BAClub Yearbook published
1926 Finishes BAC in record four years; becomes Massier of the Atelier (until 1936)	1926 Bert Buffey becomes Executive Secretary; tuition is \$30.00/year; Louis Skidmore wins Rotch Scholarship
1927 Becomes BSA Member	1927 Edward D. Stone wins Rotch Scholarship
1928 Joins BAC Board of Directors	1928 Board votes AC to Membership while Massier of Atelier; BAClub Yearbook published
	1929 BAClub Yearbook published

ARCANGELO CASCIERI

1930–1940:

1930 Begins teaching at BAC, counselling

1932 Teaching private classes in art and sculpture (thru 1937);
Pellegrini recommends AC to DiBiccardi family to counsel
son,ADIO; meets daughter, Eda

1934 Becomes naturalized citizen

1936 Becomes Design Critic and Chairman of Education Committee

1937 Considered “Head” of BAC

1938 Gives weekend sketch problems, i.e., iron work with final
review/jury; new class and program ideas organized with
Prof. Anderson

1939 Teaching Woodcarving and Sculpture, Craft Center school
(until 1940)

BOSTON ARCHITECTURAL CENTER

1930–1940:

1930 BAC Honorary Membership established, Henry R. Shepley (1st.
recipient/early 1930's); last BAClub Yearbook published

1931 John Kirchmayer awarded Honorary BAC Membership; Carney
Goldberg wins Rotch Scholarship

1932 Carroll Colletti wins Rotch Scholarship

1933 George S. Lewis wins Rotch Scholarship

1934 Nembhard N. Culin wins Rotch Scholarship

1936 55 students; Daland Chandler, Director; Certificates discussed

1937 63 students; official Certificate adopted; Members' Competi-
tion for Great Hall tapestries; Gropius lecture “The New Archi-
tecture”; AIA Convention

1938 67 students; Library asked to develop current magazine refer-
ence file; Ladies Committee proposes “an open house for girl
students” and a \$5.00 membership fee to women for use of
Great Hall, Lounge and Library from 2–6PM; Chairman,
Barbara B. Walker, initiates “Trend in Design” Lecture Series
(through 1961); Malcolm C. Robb wins Rotch Scholarship

1939 45 students; Ralph Rapson while at MIT begins teaching;
Hugh Stubbins (recent Harvard graduate under Gropius)
begins teaching

ARCANGELO CASCIERI

1940–1950:

1941 Teaching Design at New London Junior College (until 1943);
Assistant Director of Schwamb Associates Studio (until 1945)

1943 Accepts title of “Dean”; marries Eda DiBiccari after long
engagement (September 19th.)

1946 Promotion to Director, Schwamb Associates Studio (thru 1952)

1947 Declared Member of AIA

BOSTON ARCHITECTURAL CENTER

1940–1950:

1940 45 students; Massier of the Atelier invited to attend Board
meetings with no vote; class fees raised from \$10 to \$15 for
Preliminary Design and \$15 to \$20 for other courses; George
R. McClellan wins Rotch Scholarship

1941 34 students; two BAC Members appear at State House in favor
of Architects' Registration Bill #1857 (passed 10/28/41, effec-
tive 1/1/42); series of lectures and dinners arranged for
associated fields and trades, engineers and master builders.

1942 26 Students; war effort classes of eight weeks for three nights
for high school students and defense workers employed in the
Boston area

1943 Position of “Dean” created by Prof. Anderson's suggestion and
President's Goodell's resolution, unanimously accepted;
Mayor Curley questions the BAClub tax status as a professional
organization

1944 BAClub name changed to BACenter and unanimously voted;
diploma discussed for partial BAC completion with a Certifi-
cate for full program completion; Walter Gropius speaks at
“Trend in Design” lecture

1945 Women admitted to Preliminary Design but can not join BAC
as Members; Dr. Daniel Marsh speaks at “Trend in Design”
lecture

1946 Dean Wurster and Prof. Rapson institute educational change
with separation from Beaux Arts; Alvar Aalto, Marcel Breuer
and Ise Gropius speak at “Trend in Design” lectures

1947 Certificates awarded; Saarinen speaks at “Trend in Design”
lecture

1948 Buckminster Fuller makes early public presentation with
models of Dymaxion House and Geodesic Domes at “Trend
in Design” lecture

1949 Boston Society of Architects Scholarship established, H. Morse
Payne (1st. recipient); Mary Roche (NY Times Architectural
Editor) and Hugh Stubbins speak at “Trend in Design”
lectures

ARCANGELO CASCIERI

1950–1960:

1952 Joins with Adio DiBiccari in the studio (in Arlington until 1970 and in Boston, presently)

BOSTON ARCHITECTURAL CENTER

1950–1960:

1950 Phillip Johnson, Auguste Perret and Florence Knoll speak at “Trend in Design” lectures

1951 State Board of Education approves Veterans Training Program and facilities; Pietro Belluschi, Edward Durrell Stone and Gyorgy Kepes speak at “Trend in Design” lectures

1952 Kenneth Conant (Harvard) speaks about transition from the old to the new design trend where “an atomic future might be expected for design”; Architects Art Sale (Gardner Cox, Samuel Chamberlain, Gyorgy Kepes, Lilly Saarinen) donate work and raise \$5,000.+ for BAC; Serge Chermayoff and Carl Kock speak at “Trend in Design” lectures

1953 Difficulties with new Korean Veterans Bill with new requirements delay catalogue and registration

1954 Accreditation with a five-year course of study awarding a degree upon completion discussed; Paul J. Carroll wins Rotch Scholarship

1955 Frank Lloyd Wright speaks at the BAC; John Worthington Ames Scholarship established, Edwin Jones (1st. recipient) and Leon Bailey (alternate and special scholarship), John F. Alter, First Pemanent Secretary (until 1970)

1956 Winthrop D. Parker Memorial Fund established

1957 195 Students/62 faculty; new brochure designed to meet State Board of Requirements; Commonwealth notifies BAC of intention to take Somerset Street building by eminent domain

1958 Jose Luis Sert speaks at BAC

ARCANGELO CASCIERI

1960-1970:

1961 Awarded Gold Medal Citation from the National Sculpture Society; appointed Fellow of the American Institute of Architects

1964 Awarded BAC Citation on its 75th. Anniversary as its "most devoted student, member and Dean"

1965 Appointed Chairman, Committee on Collaborative Arts, American Institute of Architects; trip to Europe and Greece

1966 Main BAC Meeting Hall dedicated Cascieri Hall; trip to Mexico and Peru

1968 25th. wedding anniversary trip to Italy

BOSTON ARCHITECTURAL CENTER

1960-1970:

1960 Building Committee formed, new building proposed, authorization given to purchase 320 Newbury Street at \$110,000. maximum, site purchased for \$100,000.

1961 Bank account opened for New Building Fund, Morse Payne authorized to sign agreement between BAC and New England Merchants National Bank, relocation from 16 Somerset Street, Beacon Hill, to 320 Newbury Street, Back Bay; items moved — front door, two memorial plaques, stained glass window (Buffey's old office), wrought iron balcony, and the Library intact, complete with books

1962 State Office Building/eminant domain damage suit brings \$126,000., plus interest, minus attorney's fee, to start New Building Fund Drive

1963 BAC becomes a Member of the Association of Accredited Schools of Architecture, Michael Interbartolo, representative; design competition proposed for new building with \$12,000. voted to cover costs; Emily Aldrich begins working as AC's secretary

1964 75th. Anniversary at Sanders Theatre, Harvard University, Walter Gropius addresses 1,300 present; Ashley & Myer, Cambridge, win design competition, Jury of Award:

A. Cascieri	J. Lawrence
P. Belluschi	L. Anderson
J. L. Sert	B. Thompson
R. Rapson	W. LeMessurier (technical advisor)

authorization given to start working drawings; Bakema lectures at BAC; Harry F Eagan wins Rotch Scholarship

1965 Tuition increase from \$200. to \$250./year; (from 1950 to 1965, 1,096 students admitted)

1966 BAC/320 Newbury Street dedicated, Cascieri Hall dedicated; Elsie Hurst appointed Director of Administration

1967 Receives "Citation of an Organization" from the American Institute of Architects; Curriculum Committee organized

1968 Student representative invited to attend Board meetings; NCARB Registration planned for 1972; tuition increased to \$450./year; Library Committee purchases 1,000+ books; ABCD Program using building during the day; BAC Alumni Association Scholarship established by Leonard Saulnier (President) and Harry Eagan, William J. Rossi (1st. recipient)

1969 BAC Honorary Membership to Buckminster Fuller and Walter Gropius (posthumously); Michael Interbartolo elected ASC/AIA National President; Cascieri Scholarship established, Jean J. Boulin (1st. recipient)

ARCANGELO CASCIERI

1970–1980:

-
- 1970 Awarded Honorary Membership, Dante Alighieri Society
-
- 1971 Appointed Executive and Faculty Representative, Honors and Awards Committee
-
- 1972 Appointed Lifetime Honorary Member, BAC Alumni Association
-
- 1973 Awarded Cavaliere Al Merito della Repubblica Italiana presented by the Consul General of Italy, Franco Faa di Bruno
-
- 1976 Awarded Boston University's Alumni Silver Medal to a distinguished graduate of national distinction; Bicentennial Commendation from Boston 200 for restoration of Minuteman statue; awarded Honorary Membership, Association of Architects and Engineers of Campania Region, Naples, Italy
-
- 1977 Appointed by Governor Dukakis as Member to Post Secondary Education Committee for the Commonwealth
-
- 1978 Awarded BAC Honorary Degree of Bachelor of Architecture; trip to Italy and Civitaquana
-
- 1979 Awarded Honorary Membership and First Presentation, Visual Communication Award, New England School of Art and Design
-
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BOSTON ARCHITECTURAL CENTER

1970–1980:

-
- 1970 400 students/130 faculty; Sanford Greenfield appointed Director of Education (part-time); Faculty Representative requested on BAC Board; development of BAC as a research and resource center for the profession; letter to President Nixon requesting troop withdrawal from the Far East
-
- 1971 500 students/150 faculty; National Accreditation received; Alpha Rho Chi Medal established, William Rossi (1st recipient)
-
- 1972 Fay DeAvignon, 1st. woman elected as National President, ASC/AIA; AIA Medal and Certificate established to 1st. and 2nd. ranking students in graduating class; BAC Full Tuition Scholarship renamed Arcangelo Cascieri Scholarship
-
- 1973 632 students/202 faculty; Don Brown appointed part-time Work Curriculum Coordinator; Fay DeAvignon re-elected ASC/AIA National President (first double-term election)
-
- 1974 650 students/220 faculty; High School Outreach program started (Center Summer)
-
- 1975 Peter Blake, Director of Education; Peter Woytuk Memorial Tuition Scholarship established, David L. Smith (1st. recipient)
-
- 1976 Reaccreditation with Commendation; formal Work Curriculum Program initiated
-
- 1977 AC 75th. Birthday Party and Exhibit at BAC; Community Design Center (CDC) established supported by design professionals as volunteers and as service-learning to the community (uses AC beehive motif for logo, also in this publication)
-
- 1978 BAC receives degree-granting status; Noted: 4/5 students obtaining Registration; Richard Martini ASC/AIA Regional Director; BAC trip to Italy
-
- 1979 573 students; first graduating class receiving Bachelor of Architecture degrees, also awarded to 1978 graduates; Library facility expansion; C. Day Thompson, 1st. woman recipient of Boston Society of Architects Scholarship
-
-

ARCANGELO CASCIERI

1980's:

1980 Smithsonian Institution acquires papers and letters on BAC education and AC's educational philosophy for their Permanent Archives of American Art

1982 80th. Birthday Party and Publication Presentation

BOSTON ARCHITECTURAL CENTER

1980's:

1980 588 students; Bernard Spring appointed President; Richard Martini ASC/AIA National president; Joseph M. Bradley Scholarship established, David Laurin (1st recipient)

1981 652 students; Reaccreditation with Commendation; credit hours (54) awarded for Work Curriculum achievement; Emily Aldrich retires; Clifford Moller/BAC Scholarship established, Kerrick Johnson, (1st. recipient)

1982 BAC publishes this biographical book on AC for his 80th. Birthday, presented at Birthday Party with Exhibit at the BAC with many students, faculty, friends and guests present.



Project Listing:

American War Memorial, World War I	Belleau Woods, France
American War Memorial, World War I	Melrose, Massachusetts
American War Memorial, World War II	Margraten, Holland
Backus Estate	Pointe Rose, Michigan
Boston Architectural Center, Library	Boston, Massachusetts
Boston College, Schools of Education, Law, Nursing, and Philosophy	Chestnut Hill, Massachusetts
Cardinal Spellman High School	Brockton, Massachusetts
Cathedral of Mary Our Queen	Baltimore, Maryland
Cathedral of the Most Holy Redeemer	Cornerbrook, Newfoundland
Cathedral of St. John the Divine	New York City, New York
Cathedral of St. John the Evangelist	Seattle, Washington
Children Center, Chapel	Baltimore, Maryland
Children Rehabilitation Center	Crochet Mountain, New Hampshire
Church of the Immaculate Conception	Malden, Massachusetts
Church of St. Margaret Mary	Westwood, Massachusetts
Church of St. Xavier	South Weymouth, Massachusetts
City Auditorium, Prudential Center	Boston, Massachusetts
Columbian Fathers Mission College, Chapel	Milton, Massachusetts
Convent of the Immaculate Conception	Revere, Massachusetts
Currier Express Building	Buffalo, New York
East Liberty Presbyterian Church	Pittsburgh, Pennsylvania
Emmanuel College	Brookline, Massachusetts
First Presbyterian Church	Lincoln, Nebraska
Fontebone Academy	Milton, Massachusetts
Holy Cross College, School of Biology and Dormitories	Worcester, Massachusetts
La Salette Seminary, Chapel	Ipswich, Massachusetts

Lexington High School	Lexington, Massachusetts
Lynn Memorial Auditorium	Lynn, Massachusetts
Marion High School	Framingham, Massachusetts
Marsh Chapel, Boston University	Boston, Massachusetts
Maryknoll Seminary	Glen Ellyn, Illinois
Maryknoll Seminary	New York
Masonic Library	Cedar Rapids, Iowa
Minor Seminary	Jamaica Plain, Massachusetts
Minuteman Statue (restoration)	Concord, Massachusetts
Mt. St. Rita Chapel	Cumberland, Rhode Island
National Shrine of the Immaculate Conception	Washington, District of Columbia
Newton College of the Sacred Heart, Chapel	Newton, Massachusetts
Old North Church	Boston, Massachusetts
Parkman Plaza, Fountain Sculpture	Boston, Massachusetts
Parlin Junior High School	Everett, Massachusetts
Regional High School	Peabody, Massachusetts
Riverside Baptist Church	New York City, New York
Rollins College	Winter Park, Florida
Shadowbrook Jesuit Seminary	Lenox, Massachusetts
St. Anthony Friary	Hudson, New Hampshire
St. Brigid Church	Lexington, Massachusetts
St. Elizabeth Hospital	Lincoln, Nebraska
St. George Church	Saxonville, Massachusetts
St. George School Chapel	Newport, Rhode Island
St. Ignatius Church, Boston College	Chestnut Hill, Massachusetts
St. James Church	Arlington, Massachusetts
St. James Church	New York City, New York
St. James Church	Salem, Massachusetts
St. John the Evangelist Church	Canton, Massachusetts
St. John Seminary, Chapel and Peterson and St. Clement Halls	Brighton, Massachusetts
St. Joseph Cemetery	Brighton, Massachusetts
St. Joseph Cemetery	West Roxbury, Massachusetts
St. Joseph School	Beatrice, Nebraska
St. Julia Church	Weston, Massachusetts
St. Matthias Church	Marlboro, Massachusetts

St. Mary Seminary	Baltimore, Maryland
St. Susana Church	Dedham, Massachusetts
St. Williams Church	Fall River, Massachusetts
Temple Isaiah	Lexington, Massachusetts
University Presbyterian Church	Seattle, Washington
University of Southern California, Library	Los Angeles, California
Washington Cathedral	Washington, District of Columbia
White Stadium, Franklin Field	Dorchester, Massachusetts

Note: This is only a partial listing.

Special Thanks . . .

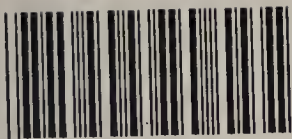
- to the Publications Committee — for three years of meetings, good stories (and Eda's cookies), and for making this publication possible;
- to James F. Clapp, Jr. — for guiding the Publications Committee, writing text and commentary, and for answering many questions when problems arose;
- to Don Brown — for referring me to the Publications Committee in 1978 to do this book and for his consistent support through its completion;
- to Alice Coggins — for an extensive job of research and cross-referencing information prior to my being involved with the book;
- to Emily Aldrich — for checking my work, answering many questions, and for providing additional material as she came across notes and letters;
- to Peter Vanderwarker — for his photos "Flight Into Egypt", "John the Baptist", "Jerome and Wycliff" used in the publication and for his photos exhibited at the 80th. Birthday Party at the Center;
- to Lynn Holden — for drawing the beehive motif for the publication;
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- to Boston Type and Print — for typesetting and good friendship;
- to Maren Sliker — for overseeing the printing and binding at Nimrod Press and for being such a good friend;

This book is an expression of our love, thanking Arcangelo Cascieri for his contributions to art, sculpture and architecture, and for his making the Boston Architectural Center a unique institution in the twentieth century.

Sincerely,

A handwritten signature in black ink that reads "Eve Valentine". The signature is fluid and cursive, with a long horizontal stroke at the end.

Eve Valentine



35154

Arcangelo Cascieri : teacher,
sculptor, architect, poet, philosopher :
published on his eightieth birthday by the
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DEMCO

